

TO
THE ST CECILIA SOCIETY OF NEW YORK
and its Conductor MR. VICTOR HARRIS.

FAIRY DAY

Three Idylls for Female Chorus

POEMS BY

WILLIAM ALLINGHAM

MUSIC BY

CHARLES VILLIERS STANFORD.

OP. 131.

Price 60 cents.

ARTHUR P. SCHMIDT,

BOSTON,
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FAIRY DAY.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op. 131.

I. FAIRY DAWN.

Quasi Allegro molto moderato.

PIANO.

pp



SOPRANO SOLO.

A

p s
Fai-ries and Elves! Gone is the



The Soprano Solos in this work can be sung by a few picked voices, if preferred.

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Assigned 1913, to Arthur P. Schmidt.

A. P. S. 10036.

night, Shadows grow thin, Branches are stirred; Rouse up yourselves, Sing to the

mf light, ————— Fai-ries be-gin,—

there goes a bird!

SOPRANO I.

SOPRANO II.

ALTO I. *p legato*

ALTO II.

For dreams now are fad-ing, Old

thoughts in new morn-ing; *p*
Dull spec - tres and gob - lins to

mf The star - ry night chang - eth, The
dun - geon must fly. *mf* The star - ry night chang - eth, The

low stars are set - ting, Its loft - y stars
low stars are set - ting, Its loft - y stars *pp*

C

dwin - dle and hide in the sky.

dwin - dle and hide in the sky.

D

Fai-ries, a-wake! Light on the hills! Blossom and grass trem-ble with

D

mf

Gam-bols the snake, Mer-ry bird shrills, _____

dew.

Ho-ney bees pass, _____ Morn - ing is new.

E

p

Pure joy of the cloudlets, All rip-pled in crimson!

E **A -**

SOPRANO SOLO.

mp
O look how the

mf
- far o - ver world's edge The night - fear is rolled; O

Great One Up - lifts him - self king - ly

look how the Great One Up - lifts him - self king - ly At

look how the Great One Up - lifts him - self king - ly At

once the wide morn - ing is *cresc.*

once the wide morn - ing is *cresc.*

cresc.

First system of the musical score, measures 1-4. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The vocal line (treble clef) begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked *mp* and with a triplet bracket. The lyrics "Fai-ries, a - rouse!" are written below. The piano accompaniment (treble and bass clefs) features a melody in the right hand with a half note G4, a quarter note A4, and a quarter note B4, and a bass line with a half note G3, a quarter note A3, and a quarter note B3. The lyrics "flood - - - ed with gold." are written below the piano part. The system ends with a repeat sign.

F *mp* 3
Fai-ries, a - rouse!
flood - - - ed with gold.

Second system of the musical score, measures 5-8. The vocal line (treble clef) begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked *mp* and with a triplet bracket. The lyrics "Fai-ries, a - rouse!" are written below. The piano accompaniment (treble and bass clefs) features a melody in the right hand with a half note G4, a quarter note A4, and a quarter note B4, and a bass line with a half note G3, a quarter note A3, and a quarter note B3. The lyrics "Mix with your song Harp-let and" are written below. The system ends with a repeat sign.

mp 3 *mp* 3
Fai-ries, a - rouse! Mix with your song Harp-let and

Third system of the musical score, measures 9-12. The vocal line (treble clef) begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked *mp* and with a triplet bracket. The lyrics "Harp-let and pipe, Thrilling and clear!" are written below. The piano accompaniment (treble and bass clefs) features a melody in the right hand with a half note G4, a quarter note A4, and a quarter note B4, and a bass line with a half note G3, a quarter note A3, and a quarter note B3. The lyrics "Fairies, a - rise!" are written below. The system ends with a repeat sign.

mp 3 3
Harp-let and pipe, Thrilling and clear! Fairies, a - rise!
pipe, Fairies, a - rouse!

Harp-let and pipe, Thrill-ing and
Mix with your song Harp-let and pipe,

clear! Chant in a
Swarm on the bough! Swarm on the bough!
Swarm on the bough!
Swarm on the bough!

throng! Chant in a
Swarm on the bough Swarm on the bough!
Swarm on the bough!
Swarm on the bough!

throng! Morn-ing is ripe, Wait-ing to

Morn-ing is ripe, Wait-ing to

Chant in a throng!

Chant in a throng!

mf *p*

hear, Wait-ing to hear, Wait-ing to hear.

hear, Wait-ing to hear, Wait-ing to hear.

dim. *dim.* *G*

cresc. *G*

The merle and the sky-lark Will

The merle and the sky-lark Will

p *dim.* *p*

merle and the sky-lark Will hush for our cho - rus, Quick
 merle and the sky-lark Will hush for our cho - rus, Quick
 hush for our cho - rus, Quick wave - lets of mu - sic, Be -
 hush for our cho - rus, Quick wave - lets of mu - sic, Be -

wave - lets of mu - sic, Be - gin them! Good
 wave - lets of mu - sic, Be - gin them! Good
 - gin them a - non! Good luck comes to all things That
 - gin them a - non! Good luck comes to all things That

cresc.
 luck comes to all things That hear us and hear - ken, Our
cresc.
 luck comes to all things That hear us and hear - ken, Our
cresc.
 hear us and hear - ken, Our my - riads of voi - ces Com -
cresc.
 hear us and hear - ken, Our my - riads of voi - ces Com -
cresc.

my - riads of voi - ces Com - ming - ling in one Com -
 my - riads of voi - ces Com - ming - ling in one Com -
 - ming - ling in one, Com - ming - ling in
 - ming - ling in one, Com - ming - ling in

H *p* *cresc.*

- ming - ling in one, Com - ming - ling in
 - ming - ling in one, Com - ming - ling in
 one, Com - ming - ling, com - ming - ling in
 one, Com - ming - ling, com - ming - ling in

cresc.

one.
 one.
 one.
 one.
 one.

mf

Gold - en, gold - en,
Gold - en, gold - en,
Gold - en, gold - en,
Gold - en, gold - en,

Allegro leggiero.
gold - en, Gold - en, gold - en light un -
gold - en, Gold - en, gold - en light un -
gold - en, Gold - en, gold - en light un -
gold - en, Gold - en, gold - en light un -

- fold - ing, mer-ri-ly, Work - and play - In flow - 'ry
- fold - ing, mer-ri-ly, Work - and play - In flow - 'ry
- fold - ing, Bu-si-ly, Work - and play - In flow - 'ry
- fold - ing, Bu-si-ly, Work - and play - In flow - 'ry

mea - dows, And for - est sha - dows,

mea - dows, And for - est sha - dows,

mea - dows, And for - est sha - dows,

mea - dows, And for - est sha - dows,

mf All the length of a sum - mer

mf All the length of a sum - mer

mf All the length of a sum - mer

mf All the length of a sum - mer

day! All the length of a sum - mer

day! All the length of a sum - mer

day! All the length of a sum - mer

day! All the length of a sum - mer

day!

day!

day!

day!

K

p

p

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

pp *stacc.*

right - ly! Mo-ments bright-ly hur-ry, hur-ry a - way.

right - ly! Mo-ments bright-ly hur-ry, hur-ry a - way.

right - ly! Mo-ments bright-ly hur-ry, hur-ry a - way, hur-ry a -

right - ly! Mo-ments bright-ly hur-ry, hur-ry a - way, hur-ry a -

Fruit - tree blos - soms, and ro - - ses'

Fruit - tree blos - soms, and ro - - ses'

- way. Fruit - tree blos - soms, and ro - - ses'

- way. Fruit - tree blos - soms, and ro - - ses'

bo - - soms, Clear blue

bo - soms, Clear blue

bo - soms, Clear blue

bo - - soms, Clear blue

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sum - mer - day!

sum - mer - day!

sum - mer - day!

sum - mer - day!

Spring-lets, brook-lets,

Spring-lets, brook-lets,

Spring-lets, brook-lets,

Spring-lets, brook-lets,

Spring-lets, Green-y nook-lets, Hill and val-ley, And brook-lets, Green-y nook-lets, Hill and val-ley, And

Spring-lets, Green-y nook-lets, Hill and val-ley, And brook-lets, Green-y nook-lets, Hill and val-ley, And

Spring-lets, Green-y nook-lets, Hill and val-ley, And brook-lets, Green-y nook-lets, Hill and val-ley, And

Spring-lets, Green-y nook-lets, Hill and val-ley, And brook-lets, Green-y nook-lets, Hill and val-ley, And

salt - sea spray! Spring-lets,
 salt - sea spray! brook-lets,
 salt - sea spray! Spring-lets,
 salt - sea spray! brook-lets,

Spring-lets, Green - y nook - lets,
 brook-lets, Green - y nook - lets,
 Spring-lets, Green - y nook - lets, Hill and
 brook-lets, Green - y nook - lets, Hill and

Hill and val - ley, And
 val - ley, And salt - sea spray!
 val - ley, And salt - sea spray!

salt - sea spray! Hill and
 Hill and val - ley, And salt - sea
 Hill and val - ley, And salt - sea
 Hill and val - ley, And salt - sea

cresc.

p

val - ley, Com - rade ro - vers,
 spray! Com - rade ro - vers,
 spray! Com - rade ro - vers,
 spray! Com - rade ro - vers,

cresc.

Fai - ry lo - vers, All the
 Fai - ry lo - vers, All the
 Fai - ry lo - vers, All the
 Fai - ry lo - vers, All the

mf

N *f*

length of a sum - mer - day! All

length of a sum - mer - day! All

length of a sum - mer - day! All

length of a sum - mer - day! All

p **N** *f*

mf

the live - - long sum - - mer

the live - - long *mf* sum - - mer

the live - - long sum - - mer

the live - - long *mf*

day! the sum - - mer

sum - - mer day! The live - long sum - - mer

day! the sum - - mer

sum - - mer day! The live - long sum - - mer

cresc.

day! day! day! day!

sfz

This system contains the first four staves of the musical score. The first four staves are vocal parts, each with a melodic line and a long horizontal line below the staff. The fifth staff is the piano accompaniment, starting with a treble and bass clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a series of eighth-note chords in the right hand and a more active bass line in the left hand. A dynamic marking of *sfz* (sforzando) is placed above the fifth staff.

This system contains the fifth and sixth staves of the musical score. The piano accompaniment continues with similar eighth-note patterns in the right hand and a steady bass line in the left hand. The system concludes with a sustained chord in the right hand.

sfz

This system contains the seventh and eighth staves of the musical score. The piano accompaniment continues with similar eighth-note patterns in the right hand and a steady bass line in the left hand. A dynamic marking of *sfz* (sforzando) is placed above the seventh staff.

8

dim.

This system contains the ninth and tenth staves of the musical score. The piano accompaniment continues with similar eighth-note patterns in the right hand and a steady bass line in the left hand. A dynamic marking of *dim.* (diminuendo) is placed above the tenth staff. A bracket with the number 8 is placed above the first measure of the tenth staff.

P

p

This system contains the eleventh and twelfth staves of the musical score. The piano accompaniment continues with similar eighth-note patterns in the right hand and a steady bass line in the left hand. A dynamic marking of **P** (piano) is placed above the eleventh staff, and a dynamic marking of *p* (piano) is placed below the eleventh staff. The system concludes with a sustained chord in the right hand.

mf *p*

Gol - - - den, gol - -

Gol - - - den, gol - -

Gol - - - den, gol - -

Gol - - - den, gol - -

Gol - - - den, gol - -

p *dim.*

- - den sum - mer day! - -

- - den sum - mer day! *dim.*

- - den sum - mer day! *dim.*

- - den sum - mer day! *dim.*

- - den sum - mer day! *dim.*

II.

FAIRY NOON.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD. Op. 131.

Larghetto.

I. SOPRANO. Hear the call! ——— Fays, be

II. Hear the call! Fays, be

I. ALTO Hear the call! Fays, be

II. Hear the call! Fays, be

PIANO. *Larghetto.*

p *più p* *pp* *tr...*

still! Fays, be still! ———

still! Fays, be still! ———

still! Fays, be still! ———

still! Fays, be still! ———

still! Fays, be still! ———

pp *p*

A

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Stir no sound The

Stir no sound The

for - est round! Stir no sound the for - est round!

for - est round! Stir no sound the for - est round!

for - est round! Stir no sound the for - est round!

for - est round! Stir no sound the for - est round!

B

Let all things hush That fly or
Let all things hush, That fly or creep, that fly or
Let all things hush, That fly or creep.
Let all things hush, That fly or

pp

B

pp

creep.
creep.
creep.

Let all things

C

Let all things hush, That fly or creep,
Let all things hush, That fly or creep, that fly or creep,
Let all things hush, That fly or creep,
hush, That fly or creep,

C

pp

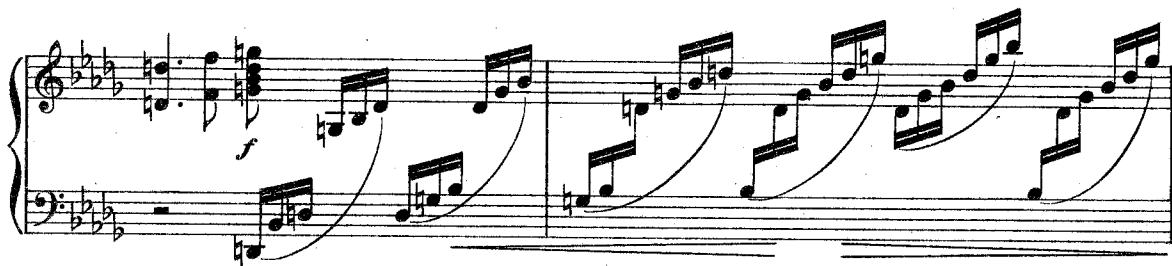
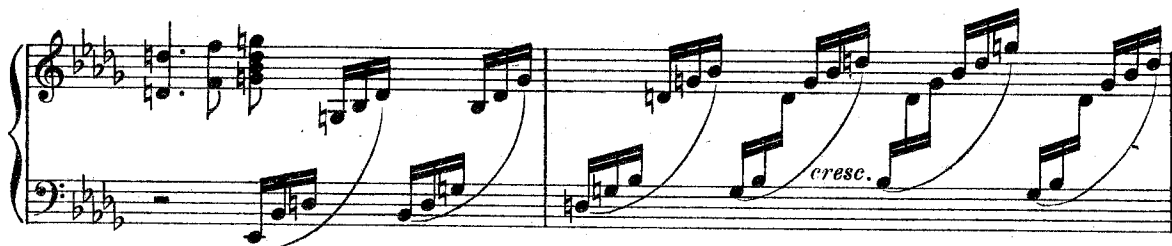
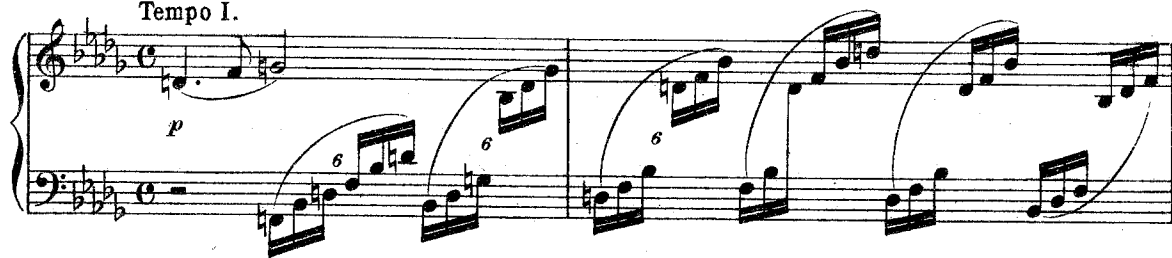
poco accel.

Tree and bush,

Tree and bush,

D *rall.*
Air and ground!
Air and ground!
Air and ground!
Air and ground!

Tempo I.



Vocal and piano accompaniment for the vocal entry. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Hear the call!" and "Si - lence". The piano accompaniment consists of a right hand with a half note chord (F4, A4, C5) followed by a half note (F4) and a left hand with a half note chord (F4, A4, C5) followed by a half note (F4). The dynamic is *p*.

Hear the call! Si - lence

Hear the call! Si - lence

Hear the call! Si - lence

Hear the call! Si - lence

E

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

One and all

One and all

One and all

One and all

One and all

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Più lento.

III. FAIRY NIGHT.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op.131.

Allegretto tranquillo.

PIANO.

SOLO SOPRANO. ***Ap***

Moon soon

sets now, Elves cradled on the bough. Day's fays drop a-sleep:

Dreams thro' the for - est creep.

Day's fays drop a-sleep:

Day's fays drop a-sleep: Dreams thro' the

Day's fays drop a-sleep:

Day's fays drop a-sleep: Dreams thro' the

Pho.

Dreams _____

Dreams thro' the for - est creep.

for - est creep, _____ they creep.

Dreams thro' the for - est creep.

for - est creep, _____ they creep.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Dreams thro' the for - est creep." The piano accompaniment provides a harmonic foundation with flowing sixteenth-note patterns in the right hand and steady eighth-note patterns in the left hand.

thro' the for - - - est creep. _____

Dreams thro' the

Dreams thro' the

Dreams _____ thro' the

Dreams _____ thro' the

The second system continues the musical piece. The vocal parts have a longer line of lyrics "thro' the for - - - est creep." followed by a blank line. The piano accompaniment continues with similar rhythmic patterns, featuring arpeggiated chords and flowing lines. The system concludes with the vocal parts singing "Dreams thro' the".

for - - - est creep.

for - - - est creep.

for - - - est creep.

for - - - est creep.

poco sost.

This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the lyrics "for - - - est creep." The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand. The tempo and mood are indicated by the lyrics and the piano's texture.

Allegro leggiero. (♩ = ♩)

p

When broad - ens the

pp

This block contains the second system of the musical score. It begins with a tempo and mood marking: "Allegro leggiero. (♩ = ♩)". The piano part features a lively, arpeggiated accompaniment. The vocal part enters with the lyrics "When broad - ens the". The dynamics are marked *p* (piano) for the vocal and *pp* (pianissimo) for the piano.

C

moon - light

mp

We fro-lic and jest, we fro-lic and jest;

mp

We fro-lic and jest, we fro-lic and jest;

mp

When - dar - kles the

mp

When - dar - kles the

This block contains the third system of the musical score. It begins with a section marker **C**. The piano part continues with the arpeggiated accompaniment. The vocal part enters with the lyrics "moon - light". The dynamics are marked *mp* (mezzo-piano) for the vocal and *pp* (pianissimo) for the piano. The lyrics "We fro-lic and jest, we fro-lic and jest;" are repeated three times, followed by "When - dar - kles the" repeated twice.

for - est We sink in - to rest, we sink in-to rest.

for - est We sink in-to rest,

Allegretto. (Tempo I.) (♩ = d) SOLO SOP. *p*

Shine__

rest.

Allegretto. (Tempo I.) (♩ = d)

p 3 3 3 3 3

fair__ star__ a - bove!

pp

Love's come, hap - py love!

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

8-----

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#). The vocal parts enter with the lyrics 'Love's come, hap - py love!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a piano fortissimo (*pp*) dynamic marking and a repeat sign.

Haste, hap - py wed - ding night,

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____

Full

Full

8-----

The second system of the musical score continues the vocal and piano parts. The vocal parts enter with the lyrics 'Haste, hap - py wed - ding night,'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a piano fortissimo (*pp*) dynamic marking and a repeat sign.

Full moon, round _____ and

Full moon, round _____ and

Full moon, round _____ and

moon, _____ round _____ and

moon, _____ round _____ and

8-----

This block contains the first system of a musical score. It features five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and two bass parts. The lyrics are "Full moon, round _____ and". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first measure has a forte (f) dynamic marking. The eighth measure has an 8-measure rest indicated by a dashed line.

bright! _____

bright! _____

bright! _____

bright! _____

bright! _____

8-----

dim.

pp

This block contains the second system of the musical score. It features five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and two bass parts. The lyrics are "bright! _____". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first measure has a forte (f) dynamic marking. The eighth measure has an 8-measure rest indicated by a dashed line. The piano accompaniment includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) marking.

Allegro leggiero (♩ = ♩)

p But not till her

F cir - cle is lost in the west,

p But not till her cir - cle is

p But not till her cir - cle is

p But not till her cir - cle is

p But not till her cir - cle is

p But not till her cir - cle is

F

lost in the west,

lost in the west,

lost in the west,

lost in the west,

We'll cease from our dance - ing, and crouch us to rest!

We'll cease from our dance - ing, and crouch us to rest!

p We'll

p We'll

p And crouch us to rest!_____

G

cease from our dance - ing, and crouch us to rest!_____

cease from our dance - ing, and crouch us to rest!_____

G

Tempo I. ma più tranquillo (♩=♩)

Lute, mute fall thy strings! Hush, ev' - ry voice that

pp

H

sings! *pp* Fade!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

ppp

(♩ = ♩) p

Of all thy sweet mu-sic a love - song is best:_____

p

Of all thy sweet mu-sic a love - song is best:_____

p

Of all thy sweet mu-sic a love - song is best:_____

(♩ = ♩) pp

Of all thy sweet mu-sic a love - song is best:_____

(♩ = ♩) dim.

Thou hush - est, thou hush - est - we're si - lent -

dim.

Thou hush - est, thou hush - est - we're si - lent -

dim.

Thou hush - est, thou hush - est - we're si - lent -

dim.

Thou hush - est, thou hush - est - we're si - lent -

(♩ = ♩)

(♩ = ♩) *pp*

We sink in-to rest

pp

We sink in-to rest

pp

We sink

pp

We sink

(♩ = ♩)

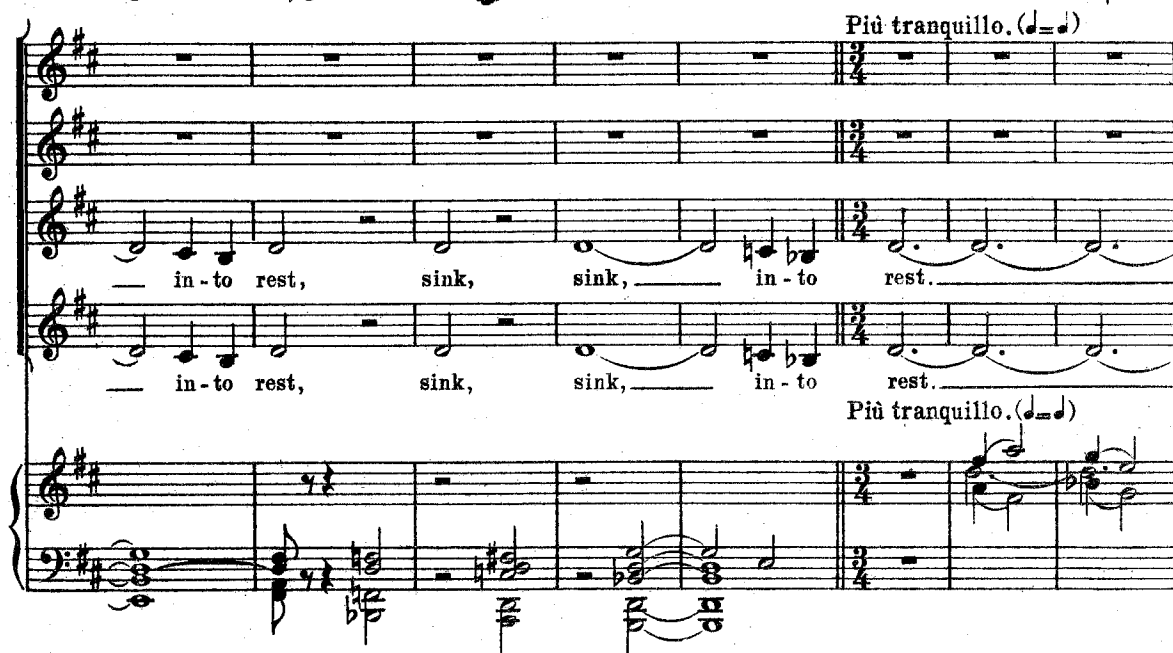


Più tranquillo. (♩ = ♩)

in-to rest, sink, sink, in-to rest.

in-to rest, sink, sink, in-to rest.

Più tranquillo. (♩ = ♩)



CANTATAS

for

== WOMEN'S VOICES. ==



The Rose of Avontown	<i>Mrs. H. H. A. Beach</i>	.35
Hesperus	<i>John Hyatt Brewer</i>	.35
The Herald of Spring	<i>John Hyatt Brewer</i>	.50
The Sea and the Moon	<i>John Hyatt Brewer</i>	.35
The Water Sprite	<i>Th. Podbertsky</i>	.25
Song of the Summer Winds	<i>John Hyatt Brewer</i>	.25
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